

STAGE  
SCREEN

PRICE 10 CENTS

Only Theatrical Newspaper on the Pacific Coast

RADIO  
MUSIC

# INSIDE FACTS

## Of Stage and Screen

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No. 1

# PREVIEW RACKETEING BY EXHIBS STIRS TROUBLE

## Publicity Press Ban Discussed

Hollywood publicity purveyors are worried over the rising ire of newspaper editors, precipitated by an unprecedented flow of publicity into the daily press throughout the country during the past few years.

The situation is serious.

Editors, publishers' associations, press syndicates and associations of advertising managers are completing their annual summer conventions.

The most dramatic expressions of annoyance with the publicity situation since the flood of public relations comments concerning the conventions first moved into the news space of the American daily press, have crept from the gatherings.

National agencies have already been informed that the bulwarks are going up as a free-state grab-bag. Realizing that these conventions, editors, inspired by lobby and green-room discussions are ordering their staffs to slash publicity, the ban is being imposed.

Meanwhile, the film publicists and exploiters adopt a code similar to the studio production code, promising sensational changes in publicity policies, covering ethics, advertising, and other items, and promising the superpublicists in refinement and honesty of statement.

It all presents a complicated and very interesting problem and one of national import, as a number of recent propaganda investigations in Washington will attest.

Of signal importance must be recognized the fact that the newspaper publishers face a situation somewhat similar to the present impasse that stares the picture business in the face.

Like the movies, daily newspapers have become very standardized.

Like the movies, the newspapers are presenting hastily hurried out re-hashes of the same old stuff, presented in the same old way.

Like the movies, the newspapers (Continued on Page 3)



## ANSON WEEKS

Returning from the Roosevelt Hotel, New York, reopening at . . . . .  
HOTEL MARK HOPKINS SAN FRANCISCO

## Big Prologue With "Nation" At Biltmore

Lon Murray has been signed to personally stage the prologue for the synchronized re-issue of D. W. Griffith's "Birth of a Nation," which is slated to go into the Biltmore here for a run shortly.

Murray will hold his auditions for the elaborately planned presentation starting next Monday at the theatre. His production plans call for the use of 30 dancing girls who can do tap and ballet, 30 male dancers, and 20 show girls who can sing.

## Public Is Wising To B. O. Stunt

A revival of the practice of racketeering in previews is being charged against certain exhibitors in Los Angeles and vicinity.

The public flocks to the theatres displaying the sign "Studio Preview" as much as to studio luminaries, which they are told take in these earnings as the result of their work and to get audience reactions, as to see the picture itself. The name of the picture is rarely known in advance.

Some of these preview showings are legitimate, but the public is beginning to find that in many cases they are not. There are no luminaries present, the picture is a finished production and often times an insignificant quality.

Check-up has revealed that, in order to keep the preview sign floating in the breeze, the offending exhibitors are showing pictures for pre-release showings and retaining them in as previews. The public is finding it out and beginning to squawk.

While distributors and parties to the practice of showing pictures to be as it is—shown in this manner, they are bemoaning the idea and wish it could be headed off. It is illegitimate business, they say, and is bordering on being treason and even injurious to the business.

"It is a box-office stimulant," said one exchange manager this week, "and as in the case of physical exercise, it brings a favorable reaction. The offenders are chiefly neighborhood houses with more or less of a regular clientele. If they are drawn out especially one night by the preview sign, they stay away the next. The exhibitor takes the heavy night to the preview and then figure he must stimulate the slack following nights with more reviews. And so it becomes an addiction. Then his competitor feels the effect of it, and he goes after previews."

It is the general feeling by the creative minds among both ex-

(Continued on Page 2)

•YOU'LL SEE IT IN FACTS•

# Fox Spanish Language Gag Attacked

## ABSURDITY NOW ENTERING INTO MATTER - CLAIM

The Fox Film announcement that they had "surmounted the difficulties" encountered hitherto in Spanish speaking countries by deciding to use the Spanish of the Madrid stage as a means to have awakened hearty laughter among Spanish-American leaders here.

In an exclusive signed article printed below, José Rodriguez, writer, screen writer and novelist, intimates in diplomatic language that Spanish-Americans are prepared to institute a complete boycott against Fox and all other producers who are guilty of altarsidered Spanish language policies.

The controversy, according to Rodriguez, has descended to absurdity; Hollywood is making itself ridiculous in the eyes of the world. Following is the article:

By JOSE RODRIGUEZ

Modern picture producers, more noted for their greed than for learning, have been apt to adopt the superstition that there are only two kinds of Spanish: First, the Castilian, which is the same as the Mexican, which is incorrect. We will waste no words on this particularly stupid superstition.

Let us consider, instead, the English language in the same manner that the producers appear to be considering the Spanish.

There are many kinds of English besides the English of London and the English of New York. Even in London there are many definite dialects from Fleetwood Lane to Portland Square.

When we make a hasty survey we immediately perceive that English has many dialects in Lancashire, Yorkshire, Northumbria, Sussex, Ireland, New York, Pennsylvania, Canada, Iowa, Texas, California and Hollywood.

Which of these dialects shall the producers adopt as the official language of the screen?

None, of course, each dialect has its place and its hour. None deserve to be despised the mantle of sovereignty.

Yet this is what the producers are trying to do to Spanish. They seek to seize upon a standard language when there is none, of course, as applies to dramatic art and every-day use. There is an official Spanish language—a language which is used exclusively in written form and often in spoken form—as addressed before royalty, in the tragic drama, at funerals, in domestic controversies which demand dignity, and in sudden fits of desecration.

But the Spaniard, like the Englishman, reverts to his native vernacular whenever he is himself—which is a little oftener than happens among Anglo-Saxons. Spaniards talk at high society, at absurdities.

I should like to ask the producers: Would you try to sell a film in Texas, in which cowboys talked like Balliol College undergraduates? Note to producers: Balliol College is part of Oxford University.

Would you produce a talkie in which Clara Bow spoke like a heroine of Oscar Wilde? Would you let Hoot Gibson use his native language in depicting the part of Lord Phubottom? Would you let the horrid sibilants of Hollywood garnish the precious lipsings of Mae Marsh?

"No," the producers answer through their nimble and acute press agents. "We shall let Clara Bow talk vulgar; we shall let Hoot Gibson sound like a cowboy; we shall bring to Mayfair the urbane dialect it is used to."

But, on the other hand, the producers seem determined to bring to Chinese, Mexican, to Argentinian audiences to the vast audience of Spanish-America, 80,000,000 strong—the sonorous dents and aspirates of Castilian.

There are 80,000,000 Spaniards. There are 80,000,000 Spaniards. The Spaniards, about one-tenth, speak Castilian. The remaining nine-tenths speak the dialects of Valencia, Andalusia, and so forth, and the separate and independent languages of Basque and



## Grover C. O'Day

... the popular young juvenile comedian of St. Claire Sisters and O'Day, now at the R-K-O Theatre, Los Angeles. The act, St. Claire Sisters and O'Day, is regarded by showmen as one of the outstanding legitimate cycling acts in vaudeville. They are handled exclusively by the Weber-Simon Agency.

### INA CLAIRE SIGNED

Ina Claire has been signed by Paramount for the chief feminine role in the Ruth Chatterton which will be filmed this summer at the company's New York studio, setting at rest various rumors which have named Ruth Chatterton as the actress to be assigned to this film.

(Continued from Page 1)

hibitors and distributors feel the necessity for previewing, for audience reaction the showings will not be advertised.

The reaction will then be a legitimate one from an average audience and not plagued by interested parties.

Above the preview system precipitated a heated argument in the columns of *Inside Facts* two weeks ago, in which the above was admitted to be an extent, but the recent decision in attendance is credited with bringing back the racketeering methods, according to those who are now complaining.



## Tut Mace

... charming Bud Murray protege and pupil, watching the well-known stage director give "Charley, the Seal," Ray Huling's vaude "partner and pupil," some brushing up on his off-rhythm tap dancing. Ray called Bud down to brush up "Charley's" stepping, while playing at the R-K-O here this week.

## ARE THE TALKIES SUFFERING FROM OVERSUPPLY OF GENIUS

At a time when, despite general business depression, the talking screen should be just reaching the zenith of its pulling power it is, instead, hitting the skids and turning frantically and hastily to stage revues and presentations to help keep theatres filled.

It's an old axiom that the theatre is one of the last to feel business depression. When people are troubled and worried, they seek diversion for a few hours in the theatre or film palace. There sublimated ambitions are given free reign for a split second.

Yet theatre receipts are dropping all over the country with dizzying speed. And lavishly produced musical talkers are scattered, clinging to their production and distribution rights.

The answer is simple. The motion picture business is suffering from too much "genius," too much "art." There are too many master-minds, whose idea of entertainment have been warped by years of constant association with the same routines, songs, gags, ideas and sensations.

With them they have been living in their little mental padded cells, the world has gone past them and they find themselves grinding out their same old stuff in the same old ways while the live-wires have been elsewhere.

Thus the motion picture has progressed from its pre-talkie air of semi-realism to an imaginary world of recent talkie development, the stage of the "genius" of the "genius." It has little appeal to the rank and file of the citizenry, who plunk down their dollars to keep the "geniuses" going, while they have failed to run to form.

Thus we find the current talking screen suffering from pseudo-sophisticated drawing-room comedies, with quasi-realistic "heavy" drama, with vaudeville musicals, produced musical productions and an increasing absence of public patronage.

Thus the stage playwrights and directors, joined with the screen colony, ever-increasingly "art" conscious, to the pens of Tolstoy, Dostoevsky, Hardy and such semi-fiction writers of the same school as Dreiser, Anderson, and the later Hemingway, and his followers, were more or less excellent and original in treatment, but to check film.

We find, naturally, a tremendous subsidiary bulk of repetitions on the shallow themes of a score of popular successes in a score of popular and dramatic field.

And we find the once-colossal flopping of the innumerable screen revivals of opera and operetta stories, songs, gags, blackouts, dance ideas as well as the familiar scenes of the same old plays and picture theatre presentations hacked and re-hashed to the ultimate bore-dom, even though presented in natural colors (two or three of them, at least) and with the music.

Meanwhile, the great mass of the public has progressed far past the "geniuses" in viewpoints and theories.

For years of Prohibition and the constant and interminable discussion of its attendant political and social problems have brought, from the great subconscious of the public, new opinions of interesting proportions.

Your average citizen has been forced, sometimes against his inclination, to ponder deeply about the processes of government, the actions of the lawmakers and the age-old fundamental matters of right and wrong, justice and tyranny, man and woman.

Persistent heckling of the reformers has gradually irritated the man in the Street to considerable actual, if at times painful, thinking.

And his thoughts are not those of the "geniuses." They are not tickled, tickled and set into song, standardized formulas, to make standards of amusement and make easily evaluated appeals. They are instead a great chaotic mass of shifting, uncertain, but powerful emotional forces, the fundamental instincts of the human animal, complicated and extended by the mad rush of the machine age.

The "geniuses" are not keyed to the shifting potentialities of the day. Men are not keyed to the pre-war days. They sit in their neatly lettered offices in the film studios and grind out the same old borey, even though the slices are getting thinner.

It behooves them to get out of their neatly lettered cubicles, to drop their mantles of aloofness from the mob, to step off their chairs and find out what the man in the Street is thinking.

Maybe then the little red marks in the ledgers will change their color.

## Legit Biz At Low Ebb

Last week saw legitimate theatre activities at the lowest ebb of many months.

At the Hollywood Music Box, "The Glory Declared" music deficit for its now sadder, wiser and poorer idealistic author, was still open. The play, which Wednesday, reopened Thursday and closed Saturday, with a large X marking the spot where the body was found.

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# Class Stage Show Landslide Grows

## Film Week Uncertain

Unsteadiness marked the week's picture house box-office showings, with warm weather, beaches, baby golf, marine, theatrical and business interests taking toll of the weaker offerings.

The Chinese held steadily up to capacity figure, grossing \$3,426 on the fourth week of "Hell's Angels" at the Criterion. Circles took a jump for the opening week of Will Rogers in "So This Is London," clicking up \$23,456, ten thousand over house average and a record grand of the year's high record.

Sixth and closing week of "Divorce" at the Criterion sank to \$7,801, but there have been lower weeks. House average is around \$12,500. The Big House is there now.

Lew's State, picked up a little with \$25,292 for "Ramon Novarro's 'I'm Gay'" and "Hell's Angels" and "Cinderella" idea, also under average but better than previous weeks.

The Boulevard did five hundred over average for "Floradora Girl," grossing \$7,826. Egyptian was low with the mark of \$9181 for Ruth Chatterton in "Lady of Scandal" and the Ben Bernards idea.

Worley's Egyptian grossed an unimpressive \$16,616 with Gary Cooper's "Texas," second run, plus F. & M. "Seizing Double" idea.

The Byrd picture at Paramount, \$10,000, too strong but up to an estimated gross of \$24,000 for the week, a good summer figure. First week of "Shadow of the Law" will run around \$14,000 for the United Artists.

Alice White again failed to draw very big, her "Show Girl in Hollywood" grossing \$10,800 at Warner Bros. The Egyptian at the Downtown, Corinne Griffith's "Back Pay" grossed a summer \$11,100. "Swing High" at the Orpheum, was no sensation, doing about \$13,500.

## STREET TRUSTEE IN DUFFY CASE

SAN FRANCISCO, July 3.—In an effort to clear up the tangled financial affairs of the Henry Duffy Players, creditors of the company met this week and elected G. A. Dix as trustee. His work having been completed G. A. Blanchard has been released as receiver.

At the meeting Duffy, who has been acting as general manager, tendered his resignation, the receiver took the stand and testified that he found it necessary to close the houses because of lack of patronage. The view of Duffy's testimony is that he was compelled to close and published in the dailies that the theatres were closed contrary to his wishes, was erroneous.

Only apparent solution of the affair was for Dix to step in and let the creditors attempt to clear up to the matter, which procedure is now under way. Four of the Duffy houses—the President and Alcazar here, the Duffy in Oakland and the President in Los Angeles—were suddenly closed Sunday.

Current reports indicate that Duffy, as a banker, attempted to rehabilitate his chain, but when the current financial depression lets up, there is no confirmation of this, however.

The Alcazar and President here probably will return to the Wilshire estate, owners of the property, while the Duffy in Oakland will return to the finance company who built it.

A schedule of bankruptcy shows the Henry Duffy Players have debts of \$495,442 and assets of \$49,660. Among creditors are the Bank of America, holding a \$45,000 mortgage on Duffy's Hillsborough home; E. S. Edwards, \$30,860; and the Hibernia Savings and Loan Association, \$28,963.

After a successful operation for appendicitis, Jeanette Lou, the popular featured player and blonde beauty, is well on the road to recovery.

## PRESS ATTITUDE TOWARD THE THEATRE BUSINESS DISCUSSED

(Continued from Page 1) racket finds itself advancing at an amazing rate in a technical way, but still lagging far behind the in its ideal and projected form.

And like the movies the newspapers are facing a series of increases in production costs with an increasing public apathy.

Then there is the tremendous complication of the radio.

The result was to be expected. Publishers started slashing staffs and number of pages in a retrenchment policy. The current business depression has seen advertising, both display and classified, sagging, in many instances, to a critical low level.

Now the papers are getting "up to speed" again. They have got so many pages to be filled that the press-agents are feeling the effect, but are still unable to get over to many of their employers the reason for the changing situation.

Can you get your books that the papers will get "tighter." The cost of paper stock is constantly on the rise. New improvements in production, paper costs are expensive. Other economic items of little interest to the show business enter into the matter.

So what about movie pages and news stories? What's the trouble?

The pressmen and editors still have very little conception of just what the show business is all about and many of them are still mentally in the position of the small town hotelkeeper, who didn't like "them actors."

The simplest illustration of this attitude toward the show business is to lay out the sport pages of the daily newspapers selected at random and compare them with the 100 drama pages, so-called, or any of the same publications.

The difference is so great, with the exception of the metropolitan press, that there has any comparison. And the publicists are partly to blame.

Anybody, who stops to think the matter over carefully, will agree that the publicists of the metropolitan press are loaded with from two to ten times as much free publicity as the drama pages.

Many will call "Five percent" the greater percentage of it, basically speaking, is just as much or more guff and hokey than the news of the show business.

Phony personalities are puffed up. Argumentative discussions are held, wise-cracks, sport writers tear off reams of copy that is as drooling in its exploitation of persons and events as the sappiest fan-dangled yarn to come from Hollywood.

And excluding the majority of the metropolitan press, consider the comparative standing, newspaper ability, intelligence, salary and other assets of the publications of the dramatic editor as compared to the sporting editors and their assistants. Everybody knows the answer, without second thought.

Why are there no motion picture critics? G. M. Rice, Mark Kelly, etc., etc., writing real, snappy, newsy comments for national syndication in the daily papers about Hollywood and why is the dramatic editor not as interested and important a member of the average newspaper organization as the sport editor?

The blame lies with the editors, who are too much stand-pat "stick to the old traditions" editors and publishers, who still regard the theatrical amusement industry in all its branches as a sort of gypsy and a necessary evil in the way of news news, since they "do advertise," and something to be jammed in an odd corner of the paper, except of course, when some Hollywood personality has done something enough as to become involved in a scandal. Then they leap in, chortling gleefully to hammer the poor victim's reputation to bits.

The current daily press, in spite of its highly exploited ideals, the allegedly superior mental qualities of its staffs and its supposedly complete mastery of the present American scene, is just as flunkingly incompetent in its own way as is Hollywood.

And no greater proof of this is evidenced than in the incompetent, unimaginative and in instances, downright stupid, manner with which it approaches the theatrical industry, the fourth largest industry in this, the foremost country in the world.

The next move in a merely casual study of the question, would be to check the number of press agents representing sporting and similar activities in comparison with the number of theatrical press representatives, considering of course, the tremendous superiority of the amusement world in athletic entertainments, theatres in operation, etc.

That would give some of the hidebound editors something to think over carefully. Then with all the statistical results at their disposal, why not make a personal check of the newspaper readers, who would like to read honest-to-goodness news, comment and opinion about the show business, just as much as in many cases, more than about sports.

There are 70,000,000 people attending shows regularly, according to a typical estimate. That's a pretty big public. Those seventy million and many more are sick and tired of the press pages of the country's newspapers, whether editors are conscious of it or not.

But POSITIVELY pass up those pages in many cases, to a surprisingly large majority.

And whether editors or publicists believe it or not, the situation is a serious one. It is one that is partly responsible for the recent interest in incorporating vaudeville bills with the returning swing of the big circuits towards stage support with talking pictures.

For the public has lost confidence and doesn't pay attention to the sport pages any more than it does to the big sports stuff which is put over with an air of snap and sincerity that hits popular appeal squarely.

That editors or publicists will dismiss the above as a detail of this situation squarely in the face, and remedy many faults and stupidities upon sound economic grounds, is hardly to be expected.

But a great deal of good will be done, if they'll stop to sit down and throw aside personal opinions and prejudices and even consent to think the matter over itself in keeping with its name.



Dudley Valentine

... prominent Los Angeles jurist, who is now a candidate for reelection to the Superior court bench in Los Angeles after years of service in many courts, during which time he has always demonstrated a kindly and surely judicious attitude towards the show business, building a wide friend-ship amongst the profession.

## LEVEY LINES UP VAUDE BOOKINGS

Bert Levey is planning to line up a number of houses for vaude, starting with the Mission Theatre, Ventura, which opens a five-act vaude policy on Sunday, July 6.

The big circuit operators are showing a renewed interest in incorporating vaudeville bills with the returning swing of the big circuits towards stage support with talking pictures. The big swing of the circuit organization of the coast, the Levey time had sagged to but a few houses during the past year with heavy competition and house buying from the chains and the house broads made by takings.

## NEW CLUB OPENS

The Cabin Club, 2220, Central avenue, new night club in the Central avenue district, owned and operated by Tom and Thurman Davis. They have a colored revue consisting of twenty-two people. They have a large stage, a special orchestra, Edna Barr's Rhythmasters. The costume and staging of this revue was very novel. The Cabin itself is decorated in keeping with its name.

## WARNERS JOIN THIS WEEK IN BIG COMEBACK

This week sees the return of high class stage presentations to Los Angeles and Hollywood climaxed by the opening of the Larry Ceballos Revues at Warner Brothers' Hollywood Theatre, July 4.

After two weeks at the Hollywood house the show moves as a unit to the theatre for another two weeks.

Among the featured talent are Irene Díaz, Charles King, Carson, Noah Berry and Loder, Loder backed by a line of 60 girls and supported by a symphony orchestra under the baton of Moran.

Booking box-office receipts have demonstrated over many weeks past that the public not only desires in-person entertainment in addition to picture fare at the box office, but desires it of high quality.

Other producers have let it be known that they have plans for the restoration of stage entertainment for the fall season, but the Warner group have decided that public taste is patent now and there is no reason why further benefit loss should be suffered. That the money will be profitable in the record-breaking receipts at the Chinese Theatre, where the Sid Grauman prologue revised with "Hello, Angels," has proved the sensational money earner of the season.

Count-Publix and Orpheum are expected to go back to the stage in a big way with the opening of the fall season. The Fox Theatre chain is planning to improve the quality of stage presentations. Olympia, which may do not expect to compete with the Ceballos productions in the Los Angeles district, but at the same time they are preparing to add a lot more variety to their revues and are seeking big names for feature billing.

## CUKOR'S NEW CONTRACT

George Cukor, formerly of the Broadway stage, has signed a new contract to direct talking pictures for Paramount. The contract follows his co-direction of "Grumpy," featuring Cyril Maude.

## Anson Weeks Returns

SAN FRANCISCO, July 3.—With a record attained in New York, at the Hotel Roosevelt, and over the Columbia Broadcasting System, Anson Weeks, whose name appears on the front cover of this issue of Inside Facts, has reopened with his orchestra at the exclusive Hotel Mark Hopkins in San Francisco.

For the past few weeks and his excellent musical organization have been a favorite attraction at the Nob Hill hostelry. The band joined recently the band recently to open at the Hotel Roosevelt in New York, and while there played three nights each week over WABC and the Columbia Broadcasting System's national network. Making another cross-continent jump, the band reopened at the Mark Hopkins, where a capacity crowd of friends tested the Weeks' popularity, evidenced by an unprecedented flood of wires, letters and flowers.

The Weeks orchestra has shown a decided interest in older types of musical entertainment and has appealed to the exclusive type of followers. In addition to broadcasting over WABC and the Don Lee Columbia chain, Weeks and orchestra also record for Columbia, latest wax releases being "Ro-Rolling Along" and "If I Had a Girl Like You."



Zelda Santley

... popular vaude headliner, who is featured at the RKO Theatre, Los Angeles, this week.







**Harold J. Bock**  
Manager  
PHONE DOUGLAS 2213

# SAN FRANCISCO

OAKLAND—SACRAMENTO—SAN JOSE

## Market St. Gleanings

SAN FRANCISCO, July 3.—As if the business doesn't always have enough misfortune, the San Francisco daily newspapers have gone previous efforts one better in connection with several local occurrences during the past month. First, there was the death of another a death, and in neither was the profession involved until the dailies had gotten their fingers in the pie.

The first case concerns a college graduate who had taken part in a senior class play, and who disappeared off a boat while enroute to Los Angeles. The papers, naturally, carried the news but within the month all that had proclaimed the 19-year-old girl as an "actress," "thespian" and "prominent theatrical woman."

The other instance occurred last week when a famous actress died. She had worked as an extra on two pictures and previous to her marriage has been a magazine solicitor. Yet the papers referred to her as "actress," "film player" and one even wrote so far as to call her a "motion picture star."

\* \* \*

**SPOTLIGHTS**

Anson Weeks returning from New York . . . and all San Francisco giving him a hand on his re-opening of the Marion Hopkins. The handers bring Jack Sparrow and his pals . . . Ross and Don without their baby console, and sharing one gal among themselves . . . Edna Fischer and her rusty-headed husband Bill Hayes at a table with Rita Setta and Vernon Duncan George Grandine and others . . . the Durcans inviting us to view their show at the Geary . . . Carol Laugher and Phil Morris dropping in to take part at Anna Lee . . . Bob Lee wandering about . . . Herb Fleishacker, the big football star, there with Margaret Perry of the "Strictly Dishonorable" company . . . and, last but not least, no song plunger in sight . . . the Greater KYA opening . . . Lewis Lacey showing the boys he can announce as well as manage a station . . . George Taylor, George

\* \* \*

Famous lies of show business: "David Belasco . . . hush, I put him in show business."

**ARTISTS ALWAYS WELCOME****CHAS. SCHULER**

## STAGE ARTS STUDIO

Dancing for Professionals by Professionals

Underhill 2608

SAN FRANCISCO

**REMOVAL SALE**

Theatrical Footwear Headquarters

**Dance Art Shoe Co.**

(Formerly Gumba Theatrical Shoe Co., 150 Powell)

## NEW ADDRESS

**WARFIELD THEATRE BLDG.**

San Francisco

PROFESSIONALS ALWAYS WELCOME  
"Lew" Serbia  
General Manager"Sal" Reines  
Production Dept.**STORIES ARE DENIED****SAN FRANCISCO**

Rodney G. Bert, veteran theatre manager, died at his home this week after a short illness.

He was 72 years of age. During his career he was associated with his brother, Charles, in management of the old Metropolitan on Montgomery street, and later managed the Grand Opera House. At one time he handled such celebs as Ben Cotton, Billy Birch, Lotta Crabtree, Peter Sterling and David Belasco.

\* \* \*

Dominic Isabella, assistant manager of the Fox Oakland, has left for a two weeks' vacation in the Northwest.

\* \* \*

Walter Krausgrill and orchestra have been signed for Neptune Beach.

\* \* \*

BARUSCH IS P. A.

SAN FRANCISCO, July 3.—Walter Barusch has been named

press agent for Warren Irons' burlesque show at the Capitol.

**KRESS BLDG.**

935 Market St.,

Office Suite 504

## HOT WEATHER HITS BUSINESS IN S. F.; FOX HAS ANNIVERSARY

SAN FRANCISCO, July 3.—A sudden wave of hot weather hit a lot of the cinema palaces below the belt this week, causing them severe pains in the box-offices. Outstanding among them was the first anniversary of the Fox, which house took one of its sweetest figures in many weeks. "With Byrd at the South Pole" started off slowly for the California, while at the Warfield "Richest Man in the World" topped the first week of "King of Jazz" by a couple of grand.

A. M. Bowles produced "Dobbs" and his gang into the Fox for 8 a.m. Saturday, showing pictures in the entire house for this millenium's matinee. In addition, there was Fanchon and Marco's "Rose Garden" Idea, Walt Rogers and concert orchestra and Will Rogers in Fox's "So This Is London" all of which drew in approximately \$60,000.

With Metro's "Richest Man in the World," Loew's Warfield grossed \$17,000,000, the best figure in the world but at that a lot better than some of the bigger pictures have done.

Publix had a rather mediocre week. It's California with the Fox, starring Edward Byrd. "With Byrd at the South Pole" started slowly and climbed a bit, ending with \$16,000 in the register. It stays. The St. Francis with Chevalier in the third week of "The Big Pond" did \$14,000, while

NICKSON, Tom Smith, Dudd Williamson, Freddie (pardon, Frederick J.) Heward, Helen Stone, Jack Dean, Virginia Spurrier, Grete Gahler, Fred and Buttercup Eilers, George Kennedy, Jimmie Bechtel, all claiming he's a distant relative of ours . . . the very idea . . . Charlie Concamon, Dunn Ayres, Yvonne Peterson, all attending on their new station . . . the Walkathon . . . Henry Starr volunteering a number . . . Howard Ross viewing proceedings from a box . . . Abe Bloom watching from another side . . . Dick Giblin among the contestants . . . Madeline Medley Anderson on the make.

\* \* \*

Famous lies of show business: "David Belasco . . . hush, I put him in show business."

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Famous lies of show business: "David Belasco . . . hush, I put him in show business."

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SAN FRANCISCO, July 3.—Edward Everett Horton closes his engagement as guest star at the Shubert, opening "Smiles" with George Ely. Following, John Bela Lugosi opens July 6 in his favorite piece, "Dracula."

\* \* \*

The aeronautical exposition at the municipal airport, running until July 6, has put considerable of a crimp in receipts for the current week. Several hot days in a row were no help either.

\* \* \*

Louis Macdonald was here to see Perry Askan, star of "The Desert Song" and "New Moon," whom he placed into the Fox Oakland for this week. Askan opens at Loew's State, Los Angeles, July 10.

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## Oakland Pickups

SAN FRANCISCO, July 3.—When the advance ticket sale for "Student Prince" at the Auditorium was n.s.g., Louis Marx refused to let the show go for just three-day run and refunded what he had already been taken in.

Publix, the dailies complained that the star Allan Price was ill. In Monday night's matinee, Albertson put the "New Moon" into the Grand Lake a few weeks ago and will bring "Last Mile" in after a San Francisco run.

Coincident with the sudden closing of three other Duffy houses in San Francisco and Los Angeles came the darkening of the Duwin where Gladys George was on the boards in "Sweet Crooks." No plays have been announced.

\* \* \*

The Orpheum has discontinued its 24-sheet stands.

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## MORE TROUBLES GIVEN GOLDTREE

SAN FRANCISCO, July 3.—The city of San Francisco, continuing its fight against Sid Goldtree and his Green Street Theatre, n.s.g., Louis Marx refused to let the show go for just three-day run and refunded what he had already been taken in.

Publix, the dailies complained that the star Allan Price was ill. In Monday night's matinee, Albertson put the "New Moon" into the Grand Lake a few weeks ago and will bring "Last Mile" in after a San Francisco run.

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**HIRSCH - ARNOLD****BALLET MISTRESSES**

created and costumed all dance numbers now on tour Fox Circuit with  
P. M. "Brunettes" Idea

SAN FRANCISCO

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SAN FRANCISCO

Schools in New York City,  
Newark, N. J., Chicago, Indianapolis, St. Louis, and Salt Lake City.

DETROIT, BOSTON, BIRMINGHAM

INDIANAPOLIS, DENVER, and SALT LAKE CITY.

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NEW YORK, CHICAGO, BOSTON



# AN EXPRESSION OF GRATITUDE TO

# MARCO

■ AT THE BEGINNING OF MY  
FIFTH YEAR ■ IN ASSOCIATION  
WITH THE MASTER SHOWMAN ■

EDDIE PEABODY  
“The Banjoy Boy Of Joyland”

■ OPENING AT THE FOX THEATRE, ST. LOUIS  
JULY 11th ■ STARTING A TWENTY-FOUR  
WEEKS TOUR OF THE FOX THEATRES ■

PERSONAL DIRECTION--MRS. EDDIE PEABODY ■

VANCOUVER, B. C.  
A. K. MacMartin  
REPRESENTATIVE  
901 Beekins Bldg.

# NORTHWEST

## Vancouver

By A. K. MacMARTIN

Calvin Winter, leader of the band at the RKO Orpheum, is doubling at Happyland, Hastings Park, where he opened with a new dance band of ten pieces last week. Between holding down the RKO spot and rehearsing his new syncopators for the dancing job, Cal put in a busy ten days recently. Incidentally the p. a. for Happyland has billed him like a circus and the fans flock nightly in large numbers to this hug and shuffle floor, which up to the coming of the new band had been deserted.

\* \* \*

The local b. o.'s got a break from the weather man during the recent runnings. Rainy days and cool nights saw a parade from the houses of the city. The RKO Orpheum opened slow but built up daily from word-of-mouth boasting by the fans, with M-G-M's "Caught Short" featuring Marie Dressler and Pola Negri. The RKO Orpheum with Sylvia Clark, and Bob Kuhn in the pit, headlining the usual four acts, which all rated A-1, "Young Man From Manhattan" on the screen did their usual big business.

First National's "Sweethearts and Wives" at the Strand did average biz. W. B.'s "Song of the West" at the Dominion was a fair draw. The Sharkeys vs. Sennedy fight pictures, "When Women Cry" and "The Beacon" did well. The B. G. Players at the Empress offered "The Man From Toronto" to almost full houses nightly.

### IDEA IS BALLYHOOD

SEATTLE, July 3.—The Fox Fifth Avenue tied up with practically every important candy company in town in a successful effort to help sell the new "Sweet Box O' Candy Idea." The companies made clever displays of their products in the lobby of the theatre.

## SEATTLE IS LED BY PARAMOUNT

### ADVENTURE FILM: GAG IN SEATTLE

SEATTLE, July 3.—It has been many a day since the Paramount led town in grossing the bait for the week, but this week it came through with flying colors to the tune of 18,000 berries. The reason: Dolores Del Rio in "The Bad One" together with a fine stage show, brought them in.

The Fifth Avenue was next in the race, netting \$16,000 with John Gilbert on the screen and an excellent Fauchon and Marco stage show.

The Orpheum can a close third, registering \$13,000 for the week.

The Fox, with a third week on the Will Rogers spots, brought in \$7,000, which is considered this house's average.

The Music Box, with the last week of "Captain of the Guard," made a figure of \$6,500 while the Music Box across the street, took in \$5,500, even though John Barrymore was added to the bill.

The Met, another Fox spot, took in a measly \$3,000 for such an excellent drawing power picture as "Puttin' on the Ritz."

### FILE LOCATION

SEATTLE, July 3.—George Bartholomew, his wife and son, for the making of "The Silver Hand," new RKO picture, arrived here last week as advance man for the company scheduled to play in the picture. Among those who will arrive, first, are George Kell, Ray Marionette, Jr., "When Women Cry" and Marionette, "When Women Cry" and the Beacon did well. The B. G. Players at the Empress offered "The Man From Toronto" to almost full houses nightly.

SEATTLE, July 3.—The Fox Fifth Avenue tied up with practically every important candy company in town in a successful effort to help sell the new "Sweet Box O' Candy Idea." The companies made clever displays of their products in the lobby of the theatre.

SEAN FRANCISCO, July 3.—Leo, M-G-M living trademark, was in town this week for personal appearances at the Fox and Warfield theatres, as well as parading Market street.

SEATTLE, July 3.—Seattle has gone "adventure crazy." Practically every large movie house has an adventure or a Melodrama picture feature on the bill. The Paramount has "With Byrd at the South Pole," the Columbia still retains "Inga," doing good business on the wide publicity given it on its opening night. The Music House has Martin and Johnson teaming and the Liberty has "Gow" with Capt. Edward Salsbury making personal appearances daily.

### NEW MUSIC CO. PLUGS 2 TUNES

SEATTLE, July 3.—Alice Lou Sweet is head of a new music company with main headquarters here, having the following catalogued: the concern's initial catalog and "Oh! Mother of Mine" a waltz, and "If You Could Be a Sweetheart All To Me Alone," a fox-trot tune. Both numbers are already starting to get a break locally.

### BAKER ARRIVES AS AUBLIX HEAD

SEATTLE, July 3.—A. W. Baker, who has been manager of the Pacific Northwest for the last few years, will arrive in Seattle this week to become manager of the Seattle unit of Public houses. W. A. Hartung, who has been the local manager since 1927, will leave the first of the year, will be transferred to another of the organization's houses, to be announced later.

### MCARTHUR AT KFWQ

SEATTLE, July 3.—Gordon McRae who was formerly with the Gloom Chasers, Harmony organization, which proved very popular with Pacific Northwest fans, has switched from the radio to the stage. He has joined the staff of KFWQ and presents his original skit "Prof. Schnitzheimer's Lectures."

### SETTLE ORPH MATTER

SEATTLE, July 3.—A settlement has been effected with the Orpheum Theatre, a committee of the local Masons and Union, whereby the orchestra men at the Orpheum have better conditions and will receive better pay.

### Success and Welcome to

Johnnie Goldsmith  
James Youman  
Lillian Hunt  
and entire company of the  
CAPITOL THEATRE

"Lew" Serbin—"Sol" Reines  
Dance Art Shoe Co.  
Warfield Theatre Bldg.  
San Francisco

### Notes Along Fifth Avenue

Emma Jane Eppeler in from Alaska again . . . and our again . . . a sweet girl—Sweet out playing golf . . . and trying to improve his mashie shots going to avail—Owen Sweeten going out to dinner . . . I'll bet that man can eat, like 'nobody's' business.

Meyer and Tiny Burnett doing office routine . . . and doing it well—Bettie Shilton in at Fuss "N Sweet out playing golf . . . and getting away from the streets—Jim Clegg in the lobby . . . making everybody happy . . . which is free nowadays—Tod Parsons back from a vacation . . . tanned . . . you bet!

Paul Spor being introduced—Sweet out playing golf . . . and doing office routine . . . and doing it well—Bettie Shilton in at Fuss "N Sweet out playing golf . . . and getting away from the streets—Jim Clegg in the lobby . . . making everybody happy . . . which is free nowadays—Tod Parsons back from a vacation . . . tanned . . . you bet!

Muriel Gardner in at Coffee Dan's . . . singing in the theatre . . . and on the job as ushers—Sweet out playing golf . . . and getting away from the streets—Jim Clegg in the lobby . . . making everybody happy . . . which is free nowadays—Tod Parsons back from a vacation . . . tanned . . . you bet!

### DOLIN IN SEATTLE

SEATTLE, July 3.—Max Dolin, formerly star of the violin, paid the Northwest a visit this week prior to opening the Pacific Northwest Exposition, to be held in Seattle during August.

SEATTLE, WASH.  
Roy Oxman  
REPRESENTATIVE  
630 People Bank Bldg.  
Main 0799

### MEYERS' VICTOR CLUB IS RAIDED

SEATTLE, July 3.—Fourteen dey agents entered the Club Victor, exclusive night club, early yesterday in what probably will go down in local history as the last raid, the dey raiders under the old regime still make Carl Jackson head of the new crew.

This is the first raid the club has known, although such a thing has been expected for some time in the past.

Vic Myers, popular orchestra leader and proprietor, was arrested together with ten patrons. So quietly did the raiders work that only a few in the crowded room knew that a raid was in progress.

After a night in jail, Myers, still wearing his dress suit, was taken before the State Tax Commissioner in special session and was arraigned on charges of possession and maintaining a common nuisance.

Through his attorney, Ralph Hart, Myers waived preliminary hearing and posted \$1,500 bail.

### MRS. PINCUS DEAD

SAN FRANCISCO, July 3.—Mrs. Pauline Pincus, the mother of Henry Pincus, Casino manager, and sister-in-law of Ralph Pincus, Columbia manager, died last week at her home here.

### HANDLES OPERA SALE

SAN FRANCISCO, July 3.—Frank Sigilia, former assistant manager of the Columbia, will have charge of the ticket sale for the grand opera season, opening August 1.

### Sweet Songs

Are Coming • They're  
Not Only Sweet, But  
They're Hits •

### Artists-Watch For These!

"Oh, Mother of Mine"  
Waltz

A New Mother Song  
And Different — Also

"If You Could Be a  
Sweetheart to Me All  
Alone"

A Knockout Fox-trot  
Hit

### Alice Lou Sweet, Inc.

"Sing Sweet Songs"  
507 Seattle Theatre Studios  
SEATTLE, WASHINGTON

WE. 6171

GENE

DAVE

WE. 6171

KLIEGL  
BROS.

LARGEST  
PACIFIC  
COAST  
STOCK

WESTMORE  
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**PINEAU & HOWSE**  
THEATRICAL STAGE LIGHTING CO.  
ROAD SHOWS COMPLETELY EQUIPPED  
COMPLETE RENTAL DEPARTMENT

WRITE FOR GELATINE SAMPLE BOOK

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LOS ANGELES, CALIF.

FOOTLITES  
BORDERLITES  
SPOT LITES  
OLIVETTES  
PORTABLE  
SWITCHBOARDS  
DIMMERS  
GELATINE  
EFFECTS

WESTMORE  
6 1 7 1

# Legitimate

(Continued from Page 5)

The father is paralyzed, John the youngest son is kept in subject by his reactionary, moralistic elder brother, Simon. The train journeys the track in their 60 years, an impressive and novel off-stage effect, with some of the injured brought into the Hardy home.

The girl, who has finally succumbed to the importunities of the show-barker that very night, is one of the victims, while her se-

ducer dies as a result of the wreck. John falls for the girl and offers to marry her (not knowing of the seduction). The girl confesses to the paralyzed old man, who has the ability to hear, and he smiles his consent to the marriage, since Simon hears the confession.

They have a child, and one Sunday while the family goes to church, Simon stays home on a visit and finds a girl has taken the girl. In the following struggle a heavy flower-pot is knocked from a balustrade, killing the child. Simon accuses the girl, but brings out that she has been "brought in" by the "show manager." This looks pretty bad, when the aged father

manages to speak and get over the true story of what happened. If this isn't good old melodrama, then "Way Down East" was sophisticated fare. This newspaper has seen several times recently that a well-tuned melodrama should hit with Los Angeles legit theatre-goers, the strangest mob to please in theatre history.

With all the boys going for sophisticated and pseudo-sophisticated stuff and a heavy population of retired middle-western farmers and amateur millers, Mr. Rose may have grabbed a winner with this smoothly-written thriller by Crane Wilbur. Time will tell.

Wilbur directed as well as writing the play and playing the role of Simon in such an effective manner as to greatly build up the air of verisimilitude given the whole plot essential.

Wyrene Gibson, a charming miss, gave a good account of herself as the show-girl, presenting an interesting solo effort of about ten minutes in the middle of the second act, where she describes a show to the old father. A few rough edges in her work should round out with several performances.

Georges Reinstein had the tiresome job of sitting motionless for three acts and handled his "miracle scene" very nicely. Cornelius Keeffe gave a clean-cut performance as the younger brother. Hedwiga Reicher set the tragic tempo with her work as the mother. George F. Hays turned in a nice job as another brother. Home comedy relief, Alton played a sheriff in the last act so as to greatly build up the title situation.

Minor parts were ably handled by Dorothy Sills, Jack Egan, F. Franklin Curran and Theodore Adams.

GIBBONS.

**MAMOUlian RE-SIGNED**  
Rouben Mamoulian, who directed "Applause," has been signed by Paramount to direct another.

SUCCESS AND BEST WISHES TO  
LARRY CEBALLOS

FROM

**KEN and DE BARD BROS.**

MY SINCERE APPRECIATION TO  
LARRY CEBALLOS

FROM

**VIOLET M. BARLOW**

THE ELONGATED COMEDIENNE

CHARLES E. HOGAN PRESENTS

**BUDDY HOWE**

Fanchon and Marco's "Victor Herbert" Idea at Loew's State, Los Angeles, This Week

**FANCHON and MARCO**

PRESENT,

**DANTE BARRÉ**  
and **DOLITE**

FEATURED IN

FANCHON AND MARCO'S "VICTOR HERBERT" IDEA AT LOEW'S STATE, LOS ANGELES, THIS WEEK

班与流嵒

STILL HEADLINING FOR

**FANCHON & MARCO**  
**"CADETS" IDEA**

**P. M.** BORN AND LAWRENCE THIS IS OUR SECOND IDEA  
THANKS, SAMMY ROSE

# Facts' Echoes From Melody Land

## Hot Licks of Music

By JACK B. TENNEY

Life is much like a musical composition. Under the skilled artistry of creative genius it may be a beautiful symphony. With the execution of blundering fingers born of little feeling and complete lack of imagination a beautiful thing is distorted and twisted beyond recognition. There is an art in living that is little dreamed of.

All life is an illusion—a passing phantasy that is always fading into the mist of pale sunsets. The artist reaches out in pathetic eagerness to perpetuate the elusive beauty—but hold fast with trembling fingers the dissolving moment of ideal perfection. The opaque vapor of imagination is an anesthetist pasted over the rugged and harsh panorama of life. Failing to grasp something of the artistry of life, we are as mad as Hamlet and as despairing as Macbeth.

The thought is persistent—there is an art in living that is little dreamed of.

\*\*\*

The cafe game in our big city certainly does not seem so hot. Rather it is the fifth largest city in the United States should be so unsafe and unright-minded. Mac Fisher's, Coffe Dan's and the Pom Pom have gone to the way of many other art houses. We'll have to look out on the Ray West Cafe, the place to reopen this week as the Follies Bergere with Joe Tenner and his orchestra doing their darndest to inveigle the necessary girls. George Olsen alone seems to be hitting it off with any promise.

\*\*\*

Glen Buey, in at the finish of the Pom Pom, moved himself, his drums and his band down to Wilmington as the Tavern. After many raids and one thing or another, Glen went home and left the Tavern to its own devices.

Al Burgess, one of the general lads up at Robbins, is a great salesman. Al knows all those little tricks that make everyone want to use the firm's numbers, whether they are worth a darn or not. As we don't know of any flops, the result is quite obvious.

\*\*\*

Ben Bernie and his orchestra are clicking at the Blossom Room in the Roosevelt Hotel, following Irving Aaronson and his Commanders.

\*\*\*

### A PROVEN HIT

## "ANGELITA"

Spanish Fox Trot

Karan-Dunn Song Co.

Kress Bldg. San Francisco

### CLOSINGS AID LEGITS

**SAN FRANCISCO**, July 3.—Closing of the Henry Drury house aided the Monday night openings of the Macdonald-Albertson opus, "The Last Mile," at the Geary and the Bad Girl in the Standard. Curran's "String Dishwasher" is doing nicely at the Columbia and continues for another week—it's fourth.

MAKING AND BREAKING RECORDS  
CAPACITY BUSINESS MATINEES AND NIGHTS

## OWEN FALCON

AND HIS

## CALIFORNIANS

NOW IN

THIRD YEAR

AT

## WILSON'S BALLROOM

(Formerly Cinderella Roof)

Los Angeles



## Song Leaders

LOS ANGELES

Another shuffle this week brings "Dancing With Tears" up to the top of the piano list. No 5 of last week, it's again an imitation of last week's leader, "My Future Just Passed" also takes a big leap into the money from the also-rans of last week.

1. "Dancing With Tears In My Eyes"—Witmark.

2. "You Brought a New Kind of Love to Me"—Famous.

3. "Stein Song"—Radio Music Co.

4. "It Happened in Monterey"—Feist.

5. "My Future, Just Passed"—Famous.

6. "So Beats My Heart"—De Sylva, Brown and Henderson.

7. "I'm in the Market For You"—Red Star.

8. "Singing a Song to the Stars"—Robbins.

9. "Remember You From Somewhere"—De Sylva, Brown and Henderson.

10. "The Moon Is Low"—Robbins.

11. "A Number from the Picture "Madrid" is beginning to show, "Into My Heart" (Robbins). Others close behind are: "My Guitar and You," "Springtime in the Rockies," "Give You Too Much," "Down the Road of Girlie Dreams," "If I Had a Girl Like You," and "Ten Cents a Dance."

### RECORDS

1. "Dancing With Tears In My Eyes"—All recordings.

2. "So Beats My Heart"—Brunswick.

3. "Stein Song"—All recordings.

4. "My Guitar and You"—All recordings.

5. "It Happened in Monterey"—All recordings.

6. "The Moon Is Low"—All recordings.

7. "Singing a Song to the Stars"—All recordings.

8. "Ten Cents a Dance"—All recordings.

9. "Exactly Like You"—All recordings.

10. "On a Blue and Moonless Night"—Victor.

### SAN FRANCISCO

There was hardly any change in song leaders for the current week. "New Kind of Love" and "With My Guitar" holding to first and second places and "Monterey" continuing in third. Leaders are:

1. "New Kind of Love"—Famous.

2. "With My Guitar"—Sherman, Clay.

3. "It Happened in Monterey"—Feist.

4. "Little Red Rose"—De Sylva, Brown and Henderson.

5. "Absentee Makes the Heart Grow Fonder"—Record.

6. "Never Dream"—Santley.

7. "Dancing With Tears In My Eyes"—Witmark.

8. "Song of the Dawn"—Ager, Yellen and Bornstein.

9. "Singing a Song to the Stars"—Robbins.

10. "Livin' In the Sunlight"—Famous.

### IMPRESSIVE FURNAL

Members of the profession honored Buddy De Sylva, the musical publishing firm of De Sylva, Brown and Henderson, by attending the funeral of his mother on Monday, June 30. Mrs. De Sylva was 51. The services were impressive and elaborate, with many floral offerings from Buddy's numerous associates and friends.

### SWING BAND SET

**SAN FRANCISCO**, July 3.—Walter Krausgrill and orchestra will act as swing band for the Librarian Haupmann group at Wagner's Embassy, playing each Monday.

### "A LITTLE SMILE"

Words and Music by  
GEO. B. L. BRAUN  
(A Fox Trot Sensation)  
CONCORD PUBLISHING CO.  
1179 Market St. San Francisco

## WALLACE OPENS AT PARAMOUNT

**SAN FRANCISCO**, July 3.—Oliver Wallace opened today as solo organist at Public's Paramount, succeeding Ron and Don, who have been moved to the Paramount, Alhambra, opening this month.

Wallace, formerly was at the United Artists and other Los Angeles theatres.

Ron and Don will take with them their baby console which they featured during their stay at the local Paramount, meeting with a nice reception.

## PLAN SERIES OF 'CASINO' SITES

Rumors from reliable sources have been current for some time that Jim Sams and Jess Kramer, owners of the Casino Gardens, Ocean Park, have been contemplating, and are now negotiating for, four additional ballrooms, all to be located in Southern California cities.

Probable sites will be Los Angeles, San Diego, Bakersfield and San Bernardino, and it is quite likely all will be named "Casino Gardens." They are to be in full operation within a year. No decision has been reached as to where and when the first of these will be started.

John Hader, who heads his band at Ocean Park, will have complete charge of all music, it is reported. Traveller will have a financial interest in the venture, it is stated.

### DAMAGE SUIT SOON

**SAN FRANCISCO**, July 3.—Hearing of the \$300,000 damage suit filed by Nasser Brothers against the Majestic and Uptown is set for July 10, upon petition of attorneys for both parties. Nasser charge the union and members of the Majestic, Uptown and Royal Theatre with dynamiting their respective houses.

The dining room was packed to overflowing while a queue of waiters waited for vacant tables. Flowers and bouquets of wives and letters greeted Weeks.

A noticeable change in the orchestra is in the brass section where Weeks has not had a crash of bright musical ideas, incorporating them into his eleven-piece organization and returned to San Francisco, where a throng of admirers, ranging from the leading ranks of society to city leaders and delegates, gathered.

Present of this group is, Weeks, director; Leo Wahn, trumpet; Leo Fyling, trumpet; voice; Warren Luce, drums; voice; Leo Korman and Ceci Lee, sax; Earl L. organ; Freda Dickey, Moring, Nick Sturiale, Earl Nordquist, violins; Johnny Scott, piano, and Ted Walters, bass.

HAL

### F. AND M. SHOWS OUT

**SAN FRANCISCO**, July 3.—Harry Marquard has terminated the contract Fanchon and Marco had to stage a show at his cafe and has signed with Chateaux and Schuler for their floor productions. The Schulers, who have a dance school here, opened the cafe with a show that had Bob Reid, Eddie and Patrice Joy, prima donna, backed by a line of six girls. Herb Meyrick and orchestra remain.

HAL

### EMIL WILL DIRECT

**SAN FRANCISCO**, July 3.—Emil Will has been selected as musical director for Warren Irvin's burlesque show opening at the Capitol this week.

### EMIL STURMER

Musical Director  
Paramount Theatre  
San Francisco

### KENNETH RUNDQUIST

Bartone  
LEIGHTON'S CAFETERIA  
Market at Powell  
San Francisco

## JESSE STAFFORD

And His San Francisco  
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Featuring His and Gene Rose's Song Hit, "Tonight"

ENTERTAINING THE ELITE DEMANDS A CAREFUL SELECTION OF TUNEFUL MELODIES THAT IS WHY

## EARL BURTNETT

AND HIS BILTMORE HOTEL ORCHESTRA

playing at the fashionable Biltmore Hotel, Los Angeles, and via KJH, consistently feature the Metro-Goldwyn-Mayer hits: "SINGING A SONG TO THE STARS," "MOON IS LOW," "CHEER UP, GOOD TIMES ARE COMING"

ROBBINS MUSIC CORP.

NEW YORK CITY

799 SEVENTH AVE.

# ANNIVERSARY AT FOX NOVEL

SAN FRANCISCO, July 3.—Three million people joined the Fox Theatre, San Francisco, in celebrating its first anniversary Saturday morning, June 28. Five thousand were crowded into the theatre itself, the balance listening to the broadcast from the stage of the Fox sent over the Pacific Coast hook-up of NBC.

A. M. Bowles, Fox West Coast head, chose for the anniversary program a musical comedy featuring more stars than ever before. He effected a radio tie-up with Captain Dobbins and his Shell Happy Timers, whose daily broadcast over NBC is transmitted to each of the three to two million persons in eleven western states.

Five minutes after opening the house was jammed at the Fox, certificates sold under the direction of Wally Roessner, boxoffice manager, three overtures. Talent from Fan- chon and Marco was interspersed with that of the Captain and his own crew. A speech of welcome was given by A. M. Bowles, and followed by Mayor Ralph, who has been a guest at the Fox, and a constant booster.

Wires and letters of congratulation poured into the NBC studio of KPO, calling this one of greatest successes ever broadcast. No congratulations were needed at the Fox Theatre—the box-office report of 5000 tickets sold before 8 a. m. was a blare of trumpets sweet enough to satisfy any man.

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PUBLISHERS OF  
**'TONIGHT'**

A Fox-Trot by  
Jesse Stafford-Gene Rose

**"ROCK-A-BYE  
TO SLEEP  
IN DIXIE"**

A Waltz Hit by  
Syl Cross

PUBLISHERS OF  
**EDDIE  
PEABODY'S**  
New Banjo Method

Watch For  
**EDDIE PEABODY'S**  
and  
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"NEVER TOO  
BUSY FOR YOU"

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AND PROFESSIONAL  
COPIES NOW READY

**JEAN ARMAND**  
In Charge

## Accidentals

By RALPH KOEHLER

Have you noticed the gradual return of the stage and pit band, as was predicted by Inside Facts some time ago? I think the thing that is helping to bring it on is that the theatre audiences are growing tired of the too unnatural music reproductions. Not that synchronized pictures won't stay, but the music-loving public is tiring much faster than the industry is able to keep up in sound improvements.

\* \* \*

I notice that several music critics have recently pointed out the lack of real rhythm in picture recording orchestras. Does this tell me that the public is getting tired of reproductions? Not altogether. The cause can be traced mainly to the leaders who often fail to recognize the importance of rhythm. The average reproduction is almost totally lacking in it. Rhythm is something more than just a beating of time.

\* \* \*

Which brings to my mind Raymond Paige, musical director of KHJ. He is one of the leaders I know of who can really draw out much from his players. His arrangements are rich in rhythm and effects. Many of these arrangements are original, and when Lee Hartline, whose artistry in this line leaves very little to be desired in modern arrangements.

\* \* \*

Mann Brothers Orchestra are still being heard at the Victoria Room, the house for their third consecutive year. With eight men, but all doubling on a good number of instruments, this combination brings the concertgoer enjoyment. The regular business is picking up the past two months, and prospects for the summer are fine.

\* \* \*

Glen Edmunds' Orchestra, of course, are all former students of U. S. C. and U. C. L. Glen has a mighty sweet band and they are being heard daily from 6 to 7 p. m. over KGFJ, broadcasting by remote control from the Elks Temple.

As far as I know, they are reappearing, they having played there two years ago. During the intermediate period they held forth at the Alexandria Hotel, and also made a try at the world on one of the Dollar lines. Glen also has a band under the direction of his brother, Waldo Edmunds, which is now somewhere in the Orient.

Tommy Weier has taken an orchestra to Feather River Inn for the summer. This famous vacation spot is located in Plumas county.

\* \* \*

"Chuck" Deaton and his Jungle Tigers recorded Jack Crawford's Victor Recording Orchestra into Solomon's. The personnel of the band is as follows: Eddie Peabody, violin; M. W. Miller, piano and arranger; Buddy Wallace, trombone; Russel Deibert, trumpet; Orlo Gaines, trumpet; Jack Taylor, reeds and arranger; Ray Pruden, reeds; "Chuck" De-

taylor, drums and director. They are heard daily from 6 to 7 p. m. over KGFJ, broadcast by remote control from the Elks Temple.

To a Wild Rose seem to be two of their most outstanding arrangements.

\* \* \*

Pete's brother, Nick Pontrelli, still has the band at the Rose Room on Spring street. These have been sitting in the same chairs for the past four months.

Ollie Parillo just married recently.

The rest of the band includes Dick Pontrelli, drums and director; Bert Dilley, reeds; Tony Pinto, percussion and vibraphone; Curt Verrell, trombone and arranger; Bill Bilotta, piano; Ollie Parillo, banjo and string bass, and Dave Chalvin, trumpet.

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**SHERMAN GILHAM**  
Trumpet

**JACK DOLAN**  
Drums

**ALAN POPES**  
Sax

**JOHN LYNCH**  
Sax

**RAY HARRINGTON**  
Sax

**ELMER JAMES**  
Bass

**GENE SMITH**  
Trombone

**BERT DERING**  
Trumpet

**GUS DURSCHANG**  
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